

JANUARY, 1926

DEC 31 1925

FOR WHOLESALE ROOM
GENERAL LIBRARY
CITY OF BOSTON

• THE • AMERICAN • SCANDINAVIAN REVIEW



Entrance to the Old People's Town in Copenhagen

TRONDHJEM AND TRÖNDELAGEN, BY JOHAN BOJER
SWEDEN'S WORLD INDUSTRIES: ARCTIC MINING

Publications of The American-Scandinavian Foundation

FICTION

ALMQUIST: Sara Videbeck, and The Chapel.....	\$2.00
GEIJERSTAM: The Book About Little Brother.....	2.00
HALLSTRÖM: Selected Short Stories.....	2.00
JACOBSEN: Marie Grubbe.....	2.50
Niels Lyhne.....	2.00
JONAS LIE: The Family at Gilje.....	2.00
ASBJÖRNSEN AND MOE: Norwegian Fairy Tales.....	2.00
LAGERLÖF: Gösta Berlings Saga, 2 volumes (sold only with sets).....	4.00

HISTORICAL

BREMER: America of the Fifties.....	2.00
HEIDENSTAM: The Charles Men, 2 volumes.....	4.00
The Swedes and their Chieftains.....	2.50
HOVGAARD: The Voyages of the Norsemen to America.....	7.50

POETRY

TEGNÉR: Poems (<i>Frithjofs Saga</i> , and <i>Children of the Lord's Supper</i>).....	2.00
BJÖRNSON: Poems and Songs.....	2.00
Arnljot Gelline.....	2.00
A Book of Danish Verse.....	2.00
Anthology of Swedish Lyrics*.....	2.00

DRAMA

HOLBERG: Comedies (<i>Jeppe of the Hill</i> , <i>The Political Tinker</i> , <i>Erasmus Montanus</i>).....	2.00
STRINDBERG: Master Olof.....	2.00
SIGURJÓNSSON: Modern Icelandic Plays (<i>Eyvind of the Hills</i> , <i>The Hraun Farm</i>).....	2.00
IBSEN: Early Plays, (<i>Catiline</i> , <i>The Warrior's Barrow</i> , <i>Olaf Liljekrans</i>)....	2.00

FROM THE OLD NORSE

The Poetic Edda (<i>The Elder Edda</i>) 2 vols. in one*.....	4.00
The Prose Edda (<i>The Younger Edda</i>).....	2.00
Norse Mythology. To be published early in 1926.....	
The King's Mirror.....	5.00

LITERARY CRITICISM

HUSTVEDT: Ballad Criticism in Scandinavia and Great Britain.....	5.00
OLRIK: The Heroic Legends of Denmark.....	5.00

ART

LAURIN-HANNOVER-THIIS: Scandinavian Art.....	8.00
----------------------------------------------	------

*New editions to be published in the spring of 1926.

Select your Books from this list

Send your Order to

The American-Scandinavian Foundation
25 West 45th Street New York City

Mountain ridges divide Norway into sections which may not be administrative units and are not defined by red lines on the map, but are nevertheless perfectly distinct entities, each with its own racial type, its own dialect, and its own customs. Among these one of the most important is Trøndelagen made up of the valleys that radiate from the city of Trondhjem. No other section figures so often in the sagas and in Norway's ancient history; none other can with so much justice claim to be the heart of Norway. JOHAN BOJER was born in Trøndelagen and writes of it with affection as well as with intimate knowledge. His native parish is Rissan, the very point where he says the line is drawn between the "Out"-Trønders and the real Trønders. As a lad he went out from here to the Lofoten winter fisheries which he describes in *The Last of the Vikings*. The scene of *Dyrendal* (called in the English version *God and Woman*) which pictures the life of the Norwegian countryfolk more realistically than any of his other books, is also laid in Trøndelagen. In his own person Bojer certainly has none of the Trønder heaviness which he describes, and yet those familiar with Norwegian types will easily recognize in him the voice and accent, the features and temperament that mark him as a native of Trøndelagen. Certainly no other region of Norway will ever be so dear to his heart.

KNUD BOKKENHEUSER is an old contributor to the REVIEW . . . ERIK WETTERGREN is a curator at the National Museum in Stockholm and is active in promoting the renaissance of slöjd and artistic handicraft in Sweden. At the Göteborg Expo-

sition he was in charge of the department of art industry . . . NABOTH HEDIN is a native of Sweden, a graduate of Harvard. He was formerly with the *Brooklyn Eagle* and was a representative of that paper in Paris during the war. He is now associated with Dr. Brilioth at the Swedish-American News Exchange in New York.

ALFRED TENNYSON'S *Welcome to Alexandra* is regarded as one of the best of his poems written for special occasions. It is dated March 7, 1863, the day before Alexandra's arrival in England. . . The much-quoted lines on "Swedish Charles" are from SAMUEL JOHNSON'S *The Vanity of Human Wishes*, a long poem beginning "Let observation with extensive view Survey Mankind from China to Peru." There is in it a bitter earnestness which is no doubt drawn from the author's personal experience, but there is also a deep sympathy for the disappointments and sufferings of the great men whose example he uses to illustrate the futility of human strivings.

HJALMAR BERGMAN is one of the few authors of note who have taken up the writing of film dramas as a distinct literary art. His drama *Charles XII* has been very successful. His conception of the king follows the ideal which Heidenstam has rendered classical through *The Charles Men* and *The Swedes and Their Chieftains*. The incidents he chooses to illustrate the career of his hero are quite different, however. With the historical events he has interwoven a romance which is, in its way, as characteristic of the age and the influence emanating from Charles XII as the stories in *The Charles Men*.



ALEXANDRA

Born in Copenhagen, December 1, 1844, died at Sandringham, England, November 20, 1925

The portrait by Winterhalter was painted not long after her arrival in England as the bride of the Prince of Wales. "Never since womankind first existed," wrote Thackeray who was present at her entry, "has any woman had such a greeting." Gladstone said, "The Princess of Wales has permitted the nation to love her."

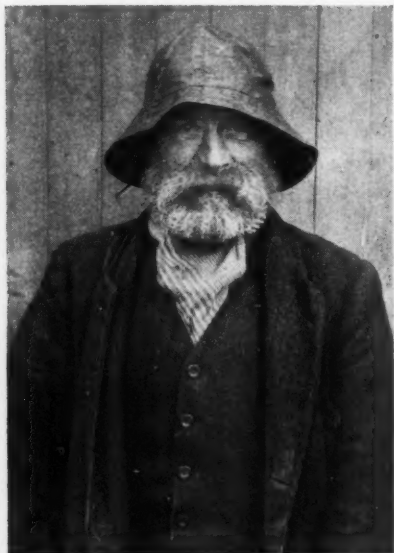
NUMBER 1

Welcome her, thunders of fort and of fleet!
 Welcome her, thundering cheer of the street!
 Welcome her, all things youthful and sweet,
 Scatter the blossom under her feet!
 Break, happy land, into earlier flowers!
 Make music, O bird, in the new-budded bowers!
 Blazon your mottoes of blessing and prayer!
 Welcome her, welcome her, all that is ours!
 Warble, O bugle, and trumpet, blare!
 Flags, flutter out upon turrets and towers!
 Flames, on the windy headland flare!
 Utter your jubilee, steeple and spire!
 Clash, ye bells, in the merry March air!
 Flash, ye cities, in rivers of fire
 Rush to the roof, sudden rocket, and higher
 Melt into stars for the land's desire!
 Roll and rejoice, jubilant voice,
 Roll as a ground-swell, dash'd on the strand,
 Roar as the sea when he welcomes the land,
 And welcome her, welcome the land's desire,
 The sea-kings' daughter as happy as fair,
 Blissful bride of a blissful heir,
 Bride of the heir of the kings of the sea—
 O joy to the people, and joy to the throne,
 Come to us, love us and make us you own;
 For Saxon or Dane or Norman we,
 Teuton or Celt, or whatever we be,
 We are each all Dane in our welcome of thee,
Alexander

Trondhjem and Trøndelagen

By JOHAN BOJER

OUTSIDE the Trondhjemsfjord there are two islands, Hitra and Fröya. Once upon a time there were two troll-wives, so the story goes, who sat in the edge of the ocean catching whales in fish-nets. One day they were going into the fjord to visit a jutul who lived way back in the Brödreskift mountains, but when they came as far as to Bejan they could not get any farther, for although the fjord there is seven miles wide they were too broad in the beam to get through. So they had to go back to where they came from. They were turned into islands, and there they sit to-day.



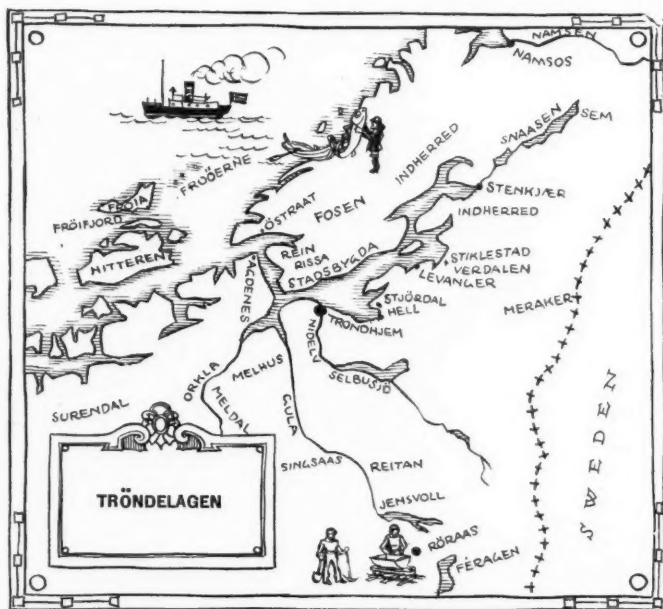
A TRÖNDER

Now Hitra, the largest of the two, and nearest the mainland, is a fertile isle with farms, peat-bogs, and stretches of forest where the wild deer can still be seen galloping. But Fröya, lying out in the teeth of the ocean, is treeless. There the mountains are gray, and the sea is gray, and most of the tiny cottages are gray. The people get their livelihood from the sea. I have seen a fisherman and his wife living on a skerry, not in a house but in an overturned boat.

If you look out on a clear day, you can see a mass of tiny black dots far out to the west. That is the Fro islands with the fishing station Halten—a myriad of cliffs and reefs projecting out of the sea, only two or three being inhabited. Usually it is only the

sea-birds that haunt the rocks and skerries, but during the winter fisheries there are great swarms of boats busy in the blinding snow drawing up the cod with line and seine from the deep sea.

If you turn into the fjord, you will at first see only a treeless desolate shore like all the west coast of Norway. On the left you will have the flat expanse of Örlandet with its large farms and grayish brown peat-bogs. The winter storms often rage out here, but on a bright summer day with the sky stretching high and clear over the wide fields and meadows and the lark singing, it might almost give an illusion of being on the prairies of North Dakota. There the fjord reaches an arm out to the left, past Bjugn with the castle of Östraat where Ibsen's Fru Inger ruled, and on to Skjörna which is only a



group of fishing cottages huddling along the beach under the naked cliffs.

If you want to see Trøndelagen, however, you must follow the main fjord, and if you will stand on the ship's deck, you will see a little of everything in the course of a summer day. The fjord here is so wide and broad that it is almost like the open sea. The blue

rounded tops of the Lensvik mountains seem very far away to the westward and look as if they were pressed down by the endless expanse of sky. Along the coast to the right for many miles we see a green strip of cultivated land with here and there a farmstead between mountain and fjord.

Much more varied is the view to the left. First there is Hasselviken where the fortifications of Agdaness point their cannon out toward the fjord, and then we see among the gray and naked rocks tiny farm houses and fishermen's cottages, most of them painted red, yellow, or white. The winter storms may have played havoc with the paint, but in the windows there are flowering plants, and the bit of land around the house has been carefully cultivated. Generally there is a boat anchored a few fathoms out from land.

This is Out-Trøndelagen with its bare, wind-swept rocks inhabited by fishermen from times immemorial. As the boat glides farther in, the steep mountains come closer to the fjord, here and there with a speck of



ØSTRAAT CASTLE, BUILT IN THE SEVENTEENTH CENTURY ON THE SITE OF FRU INGER'S OLD HOME, WAS STRUCK BY LIGHTNING AND BURNED DOWN IN 1916

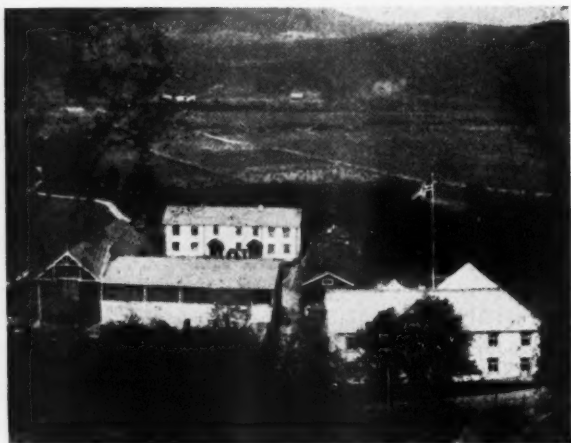


A TYPICAL HOME AT RISSA

green land where a tiny bright-colored house has just room enough to cling to the hillside. After a while we glimpse an occasional birch or pine, twisted by the winter storms, as it rises from a rocky crevice. Rowan and willow next appear, forming green strips up the side of the mountain. The cold, salty sea air has given place to a softer, more balmy atmosphere. In the

spring the fragrance of the bird cherry meets us far out to sea.

A large arm of the fjord turns in behind a high mountain whose top shines like blue slate. This is Blaaheia, which seems placed there to shelter the land within and make it warm and snug. And it is indeed a land of abundance, with long slopes covered by spruce and leafy tree, with forests and rivers, lake and fertile valleys. We are at Rissa—perhaps the countryside in Norway that can show the most varied kinds of beauty. It is the poorest part of it we see from the water. Formerly there were only a few gray fishing-huts along the beach and on the flat, boggy land within; but gradually as people quit the sea, the waste land was turned into fields, and the houses were enlarged and painted. Now most of the people here own their farms. But the main settlement is farther in. There the fine spacious farmsteads are flanked by green slopes around Lake Botten, or on the plains bordering Strömmen, or in the valleys Modalen and Skaudalen, where the dairying and lumbering can almost measure up with that of Österdalen itself. From the boat you see a white manor with two towers rising from a cluster of pines and in the background red barns and granaries. It is Rein convent where once Earl Skule reigned and where his sister became abbess.



A LARGE FARM IN MELDALEN

It is even to-day one of the largest landed estates in the country, and among the modern buildings we may still see the gray remains of the famous nunnery which was destroyed by fire.

Here at Rissa the fertile and beautiful Trøndelagen proper has its beginning. Anthropologists claim that the people in the region we have just left behind, the Out-Trönders, belong to the small, dark, short-skulled race, and that they are known for their somewhat gloomy mentality, showing itself in religious fanaticism, quarrelsomeness, resentment against everything new, suspicion of schools and education. Let the learned fight this out among themselves, but if that is characteristic of Out-Trøndelagen, then Out-Trøndelagen ends at Rissa. For here we encounter the real Trönder type, large, blonde, perhaps even a little too heavy and stolid, but capable of a slow indomitable strength where there is a cause to be furthered. And here, too, we see in its perfection the type of farmhouse that belongs to Trøndelagen. All along the fjord we see the same type, sprung from the same needs, the same taste and culture. There is the long white two-story main building with rows of windows, the flag-staff in the garden, and in the background the large red-painted farm building with two wings forming a square court. If it is a farm that is self-dependent, there is also the *stabur* on high posts, and in the background the forge and drying-house for grain.

As you drive up to such a farmhouse, your first impression is one of cleanliness and fresh paint. And when you are invited in, you don't see the primitive conditions common in some valleys of eastern Norway—a living-room where cooking is carried on while kettles and buckets of broken food may stand almost in the middle of the floor. No, you first enter a roomy hall, where overcoats and working clothes are hung, and where you had better wipe your feet thoroughly. Then the door to the living-room opens, and again you have that sense of freshness and cleanliness. The large room is light and airy because it runs through the whole width of the house and has windows to both sides. Walls and ceiling are painted a light gray color; the floor is brown, and there are strips of home-woven rag-carpet. There is a long table with benches on both sides and a high-seat, all of brown wood. There is no stuffed furniture to catch the dust. A huge grandfather's clock extends from floor to ceiling; on the window-sills are flowering plants, and over the table are hung portraits of some political leader or popular poet. Björnson and Johan Sverdrup were for many years household gods on these farms, and they still hold their own. If the large double bed is in this room, it is sure to be covered with a bright counterpane, probably woven in the house, or perhaps the mother brought both bed and counterpane as part of her dowry. The kitchen is near at hand, but we have to cross the hall to get into the parlor where there is city furni-



Courtesy of the Norwegian State Railways
AUNE STATION IN THE DRIVA VALLEY



Photograph by Wilse
RAILROAD BRIDGE OVER THE ORKLA

ture and city culture.

The owner, of course, works with his farmhands in the fields or in the woods, but he has attended folk high school, and in the long winter evenings he pores over books and newspapers. When we remember that in a country with a population of only two and a half million there are daily newspapers which print an edition of about a hundred thousand, while a popular novelist may expect to have his books sell in editions of forty or fifty thousand, it proves that in Norway it is not only the so-called upper class that reads, but the farmer and the laborer far up in the mountains and in by the deep

fjords. It would almost seem as though a farmer of this kind had realized a modern Rousseau ideal, a combination of the work of hand and brain. To-day he ploughs his field; to-morrow he may direct the affairs of his community as president of the local governing board; next year perhaps he will sit at the king's council table as a cabinet minister, and the next year again he will plough his field as before.

But alas, when newspapers and politics and schools came in, the peasant arts and the domestic handicrafts—all the indigenous products of the country—disappeared. This is the same process that is

going on through the length and breadth of our land.

The broad fjord continues between low blue hills. After Rissa comes Stadsbygda, and here the mountains have made a semi-circle in the background with long slopes where the farms lie side by side, separated only by fences. It is the same type of building, the white dwelling house and the red barns. The waves wash the reddish rocks; the salmon seine stretch out from the shore, and in the autumn night there are often boats fishing for herring with drift-nets far out on the gray water. Here it is that the fjord spreads out to both sides until it becomes a veritable sea. No doubt you, like everybody

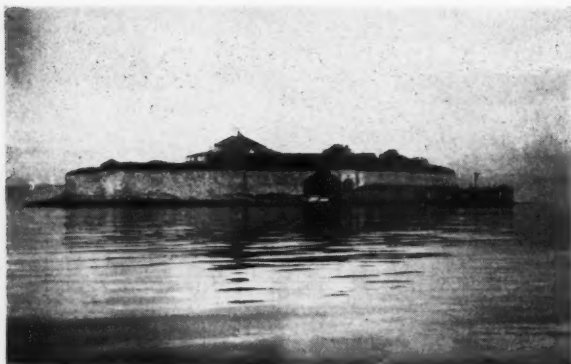
else, are bound for the city of Trondhjem, but straight ahead you see nothing but the wide expanse of water. To the left the fjord meanders past Leksvika and on to the Indherred settlement. To the right it makes a sudden turn and becomes the Orkedalsfjord which cuts far into the country and at last acquires both a heel and a toe. From the toe extends the broad valley of Gula which does not end before it reaches the mining city, Røros, on the plateau. From the heel begins



Photograph by E. M. Newman
A RIVER STREET IN TRONDHJEM, FISH WHARVES ALONG THE EDGE
OF THE WATER



Photograph by E. M. Newman
FRUE KIRKE, ONE OF THE OLDEST IN TRONDHJEM



MUNKHOLMEN IN TRONDHJEM HARBOR, A BRIGHT BIT OF RED AND GRAY BETWEEN THE GREEN TREES AND BLUE WATER

the rich and fertile valley of Orkla, with electric trolley, with large handsome farms on both sides of the river where, by the way, an Englishman stands in the middle of the stream with his fishing-rod — with saw-mills and mines, folk high schools and junior colleges for the young people. It is one of the finest regions of Norway, where peasants seem to live like

country squires. Above this is Meldalen, and finally Opdal which through Drivdalen reaches mighty Dovrefjell itself.

All this, of course, can not be seen from the boat, which keeps its course straight ahead and finally approaches the opposite shore. If the weather is clear we shall soon catch sight of Bynesset with white and yellow houses on the green slopes framed by dark spruce-covered hills. Through the faint haze the indistinct contours of massed buildings appear. It is Trondhjem, the ancient city of Nidaros.

The Trolla machine shops are seen under a steep hillside to the right. Outside the harbor Munkolmen (Friars' Island) sticks up out of the water like a round cheese. In former days the tiny fort on the island was a prison where the Danish statesman Griffenfeldt, sentenced for high treason, sat imprisoned for nineteen years and wrote his reflections on the uncertainty of fate by scratching with an iron nail in the brick walls of his dark cell.

Now we can plainly see the city, rising from the harbor and reaching up the steep hillsides. The river Nid meanders between the houses. Above the residence district to the left we see old Kristianssten fortress with its gray walls, where now only a single sentry keeps watch.

Trondhjem is third in size among the cities of Norway and is the metropolis



KRISTIANSTEN



VIEW OVER TRONDHJEM WITH THE CATHEDRAL IN THE BACKGROUND
Photograph by E. M. Newman

of the country north of the Dovre. It was founded about the year 1000 by Olaf Trygvason and was originally called Nidaros from Nidar, the name of the river, and *os*, mouth. No other Norwegian city has such broad, light streets. The main thoroughfare, extending from the fish-market Ravnkloa down by the harbor to the cathedral, is a regular European boulevard. There lies Stiftsgaarden, the beautifully proportioned white mansion, said to be the largest structure in wood in the Scandinavian North, built by a trading magnate of the eighteenth century as a private home, but now the residence of the royal family when in Trondhjem. The chief attraction for sightseers, however, is the cathedral, the monument and shrine of St. Olaf, the most imposing Gothic structure in Northern Europe, the objective of pious pilgrimages not only from the Scandinavian countries but from Germany all through the Middle Ages. It has several times been devastated by fire and has not yet been completely restored. Facing it on the opposite side of the town is the new and magnificent Institute of Technology which draws students from all parts of Norway.

From Trondhjem you can take the Meraker railroad to Sweden



THE LIERFOSS NEAR TRONDHJEM WHICH DRIVES A GREAT POWER STATION Photograph by E. M. Newman

or you can take the old Røros railroad up the broad Gula River valley—where everywhere you will see the same type of people and the same style of farm-houses, as far as to Røros on the high plateau—and from there continue through Österdalen to southern Norway.

First, however, you should follow the fjord to the inner district of Trøndelagen known as Indherred. From the wide expanses of water facing the city of Trondhjem, the fjord sends a long arm up to the north, where the region on either side is called Indherred and the people In-Trønders.

Before the railroad was built from Trondhjem to Steinkjær the only way to get about was by water, and this is still the best manner of seeing the country. A trip through the fjord is not soon forgotten. The long, mountain ranges which were bleak and treeless nearer the sea have become transformed into gentle slopes covered with spruce. Prosperous farms framed in dark forests mirror themselves in the water. Where is the most beautiful spot? If you follow an arm of the fjord into Stjørdalen, you think it must be the pearl of all Indherred, but when you have passed Verdalen and the little town of Levanger you think that surpasses everything that has gone before. Björnson was once asked whether he had seen

anything lovelier than the gentle slopes bordering Lake Mjösen where his own home, Aulestad, was situated. "Yes," he said, "I have. I have sailed through the Indherred fjord." Ytteröya and Inderöya, encircled by the water of the fjord, are of the same ingratiating beauty as the mainland. The same kind of farmhouses and the same race of people show that we are still in Trøndelagen. When we come to Steinkjær the broad part of the fjord is at an end, and although it points a narrow finger called the Beistadfjord still farther in to the northwest, we had better end here our trip by water. We have come, from the sea, a distance of 125 miles.

Not long ago Steinkjær was only a cluster of wooden houses where the soldiers from the military training camp near by were quartered. After the railroad was built it has grown rapidly. It is the focus for a large upland.

If there is any difference between the Out-Trönders and In-Trönders, it is that the former are more given to superstition and to religious brooding. No doubt the many centuries in which they have carried on the uncertain trade of fishing and fought the everlasting battle against wind and wave have set their mark on these people. The In-Trönders, on the other hand, have sat safely on their prosperous farms, and in their labor with the earth have developed a hard common sense. Lay preachers do not readily find a hearing in these inland districts. On the other hand, the In-Trönder has been more wide awake politically. He is at once a radical and a nationalist. It is claimed that if you give an In-Trönder a bottle of lye labelled "National port wine," he will drink it down, smack his lips, and swear that it is the best wine he ever tasted.

Scarcely any other region of Norway has played so large a part in Norwegian history as Trøndelagen. I have already mentioned Fru Inger of Östraat at Bjugn and Earl Skule of Rein at Rissa. In Orkedal lived the famous chieftain Einar Tamberskjelver on his farm, Husaby. Lade near Trondhjem was the home of Earl Haakon. At Stiklestad in Verdalen St. Olaf fell in the year 1030. Even as far in as at Steinkjær we find names mentioned in the sagas, as for instance that of Egge where Kalv Arneson, one of the slayers of St. Olaf, had his farm.

Something of the spirit of the sagas still seem to hover over Trondhjem and Trøndelagen, and the people are proud of their city and their district.



Where to Be Happy Though Old

By KNUD BOKKENHEUSER

IF THERE is anything we citizens of Copenhagen are proud of, and have a right to be proud of, it is the manner in which our city provides for its old people. I believe it is not too much to say that our "Old People's Town" is absolutely without a parallel anywhere in the world. This institution was founded in 1919, through the initiative of Mayor Christensen. It has since grown so that it now occupies twenty-three acres near Nørre Allé, in one of the least crowded quarters of the city.

Copenhagen has, of course, like all other cities, long had its system of poor relief, which includes the care of the destitute aged; but the distinctive thing about "The Old People's Town" is that it has nothing whatever to do with poor relief. Any citizen of Copenhagen, man or woman, who has completed sixty-five years, and who has not sufficient income to live on (that is, who has less than from 800 to 1100 kroner annually) has the right to enter the "Old People's Town," provided he has not been punished under the law or been the recipient of poor relief. By availing himself of this privilege and living here at the expense of the city, he does not lose any of his rights as a citizen, not even his political or municipal vote. The inmates of the Town are allowed to come and go as they please, provided they obey a simple set of regulations no different from those that would obtain in any private home. They are entitled to everything they need,

room and board, heat, clothing, laundry, doctor and nurse if required, and if they have no income whatever they even receive a small weekly allowance for pocket money.

The aim of the Old People's Town is to create a home without oppressive rules. There is only one rule which may work a little hardship on some, but



THE SHADY LANE LEADING TO THE CHURCH WHICH WAS BUILT FOR THE OLD FOLKS BY THE CITY OF COPENHAGEN. ARCHITECT VILH. PETERSON

which is obviously necessary, namely that the inmates can not bring along their own furniture. However, the authorities often shut their eyes if, for instance, an old man arrives with a "jubilee chair" or some other special piece of furniture which it would break his heart to part with.

At present 538 men and 823 women are living in the Old People's Town. The oldest woman is ninety-eight, the oldest man ninety-three. To house all these people there are, of course, a number of buildings needed. They are scattered over the large grounds, but in such a way that they form a natural group around a picturesque church with a domed roof. They are surrounded by gardens, and the grounds are well furnished with seats. For those who like to do a little gardening, there are small plots of ground which are assigned to them as private gardens. These are often very pretty.

The Town has a large assembly hall with a stage and a cinema screen. Here the inmates are entertained without any charge, and the artists who come out here to give programs will hardly anywhere find a more grateful audience. In the hall is a collection of paintings donated by famous Danish artists.

The state and the municipality together pay all the expenses incident to running this large "Town," including the salary of a chaplain who is also custodian of an excellent library. People of all classes live in the Old People's Town. Among them are government officials who have retired on a small pension, and superannuated business and professional people who own a small capital the interest on which is not sufficient to support them. If they have a little money, the institution makes a small charge which is adjusted in each separate case. The capital is never touched, but is at the disposal of the owner.

It would be difficult to find anywhere a more ideal and humane treatment of the aged than that which is given them as a right in the Old People's Town in Copenhagen.

Besides the Old People's Town, which is of recent origin, there are in Copenhagen a number of charitable institutions



A SITTING ROOM IN THE OLD PEOPLE'S TOWN



A ROOM AT VARTOV

Bishop Grundtvig who in the later years of his life gathered his large congregations for service in the church belonging to it. "To get a bed in Vartov" has been the dream of many an impecunious old maid, but now the number of free beds is reduced, and most of the inmates, both men and women, are obliged to pay a large sum, generally as much as 4,000 kroner, to be admitted.



"THE BOMB-BOX," HOME FOR OLD SAILORS IN CHRISTIANSHAVN. ARCHITECT TH. BINDESBÖLL

which give aid to old people without considering it poor relief. The oldest of these institutions is Vartov, which dates from 1296 and was originally a convent hospital for poor and sick people. Its present quarters in the beautiful old building at Långangsstræde and Vestervold has associations with

The so-called Bomb-box in Christianshavn district, where seafaring men congregate, has a unique history. Commodore Peter Norden Sölling, in 1809, was granted a royal license to collect funds to build a home for superannuated seamen and their wives. The money was collected in an empty old bomb which had fallen in Christianshavn during Nelson's bombardment of Copenhagen, and hence the name.

In 1862 the Artisans' Association of Copenhagen founded *Alderströst* (Old Age Comfort). The association has now two homes with 226 apartments renting for a very small sum and thirty-five which are entirely free. When it was founded, it



THE BEAUTIFUL QUADRANGLE AT VARTOV, TO THE LEFT THE CHURCH AND IN THE BACKGROUND THE TWO BELLS. FROM A PAINTING BY SOFIE HOLTEN

was such a new and wonderful thing in Copenhagen that the first inmates almost thought they had been transported to paradise, and one of the oldest, a goldsmith, was so overwhelmed with joy that he died from emotion on the day he was admitted.

Since then a great many charitable institutions have been founded in Copenhagen, the largest of which, I

believe, is the Soldenfeldt Foundation, which furnishes a home and support for worn-out teachers, hospital nurses, dressmakers, and servants.

Yet there are still a number of lonely old people in Copenhagen who are not provided for by the institutions mentioned, and for these an important work has been done by the association *Ensomme Gamles Værn* working together with the University Students' Social Secretariat. The beginning of this association was the merest chance. The Reverend Herman Koch—himself the son of one of the inspectors at Vartov, and so of course familiar with the needs of old people from his childhood—was walking down the street on one of the days set apart for the aid of children, when he heard an old woman in the crowd say to another, "Now they are doing all this for the children, and that's quite right, but nobody thinks of doing anything for us lonely old folks."

Koch was struck by the old woman's words. He began to write in the newspapers about the matter; he appealed to the students, and he gained the support of many influential men. The result was the founding of the association *Ensomme Gamles Værn*, which began on a small scale but has now branched out into varied activities. It supports three old people's homes, in which about fifty persons live for a small monthly fee. The inmates here, unlike those in the Old People's Town, are allowed to furnish their rooms with their own furniture. One of the homes owned by the association is Rahbeksminde, a house surrounded by a lovely garden where the poet Knud



THE SÖLDENFELDT FOUNDATION AT THE SORTEDAMSSØ IN COPENHAGEN. H. B. STORCK, ARCHITECT

Lyhne Rahbek and his wife had their literary salon in the beginning of last century. The other is Store Tuborg, the attractive country-house on Strandvejen where Grundtvig spent the last part of his life and held his "friendly meetings," and where he finally died in 1872. The memory of Grundtvig is still kept sacred out there, and on the fiftieth anniversary of his death a gathering was held in the garden, when the door to the room in which he died was opened, while the assembly sang his beautiful hymn: *Kirkeklokke, ej til Hovedstæder*.

The association also owns a summer home, a kind of rural settlement, on the large estate Krogholmgaard near Vedbæk, not far from Copenhagen. Here old people not living in any of the homes of the association are received as guests in the summer for two weeks each. Many of the old people have not been outside of the city for years, and they are rejuvenated as much by the pleasure of roaming or sitting in the beautiful grounds and in the Deer Park adjoining as by the excellent food and other comforts provided for them in the home.

Another unique institution by which the association Ensomme Gamles Værn reaches a great many old people not provided for in other ways is that of the Old People's Winter Clubs. The first was opened in a free school in Gothersgade, where a few old people were invited for coffee and buns followed by an entertainment. People came from



STORE TUBORG

even the most distant parts of town, and soon there was not room enough. Now there are six such club rooms, some of them quite large and every one is filled. There is not a vacant seat. Admission twice a week is by a card which is issued at the headquarters of the association.



ONE OF THE OLD PEOPLE'S WINTER CLUBS

The guests are received by hostesses who have volunteered for the purpose. They are seated at long tables, where coffee and buns are served. A minute fee of ten öre a person is charged in order that the visitors shall not feel they are the objects of charity. As the same people come night after night, something of a club spirit develops. They gather in congenial groups and talk or sing, not only hymns and national songs, but also songs written especially for these gatherings by some of the well known poets of Denmark. After this social time comes the great event of the evening, the program. Some of the best artists, actors, authors, singers, and musicians in Copenhagen are glad to give their services free for these occasions, and when the old folks go each their way home, their minds are filled with bright memories that will live with them through the week and dispel the grey monotony of their days.

Besides its other activities, the association has an advisory bureau where all old people without charge can get information and advice in matters concerning legacies, charitable foundations, old age annuities, and similar matters. This bureau is run by young law students who donate their services.

Occasionally picnics and festivals are arranged. At the festival on St. John's Eve, which is held in the beautiful old quadrangle of the Vartov buildings, between three and four thousand old people gather under the venerable trees. Summer festivals are also held at times in the Store Tuborg home. When the month of November comes, strange processions may be seen in the streets of Copenhagen. Young students roll hand-barrows piled high with sealed cigar-boxes and match-boxes each with a slit in the lid. These are distributed in restaurants, banks, shops, schools and other public places where many

people congregate. A part of the money collected in them is distributed as Christmas aid in portions of about 10 kroner to old people who need it, and a part is applied to the Christmas festival and beautiful Christmas tree in the Grundtvig Memorial building.

Institutions such as the Old People's Town and Ensomme Gamles Værn are unique, but they deserve to be imitated in every civilized city. The principle which must never be forgotten is that aid is given as a right. It has never the element of humiliation that attaches to alms. Every little thing that might irritate or oppress the old people with a sense of obligation, everything that savors of condescension, is carefully eliminated. It is recognized that every honorable aged citizen has a right to a maintenance. What is done over and above that to gladden the lives of the old is freely given in a spirit of comradeship and can be received with a light heart. This is the typical Copenhagen way of helping one another, and in all modesty we have a right to be proud of it.



FOUR FRIENDS IN THE OLD PEOPLE'S TOWN

An Art Born of Fire

By ERIK WETTERGREN

For some time experts have been aware that a new and enchanting form of an ancient art has been developing in the glass manufactures of Sweden. The art of the Pharaohs and the Phenicians has been shaped to modern uses, and creative artists have joined hands with modern technicians. At the recent Exposition for Modern Decorative Art in Paris only four out of five prizes were awarded for glass, and of these three went to Orrefors in Sweden, one to the factory, and one to each of the artists, Simon Gate and Edward Hald, whose work Mr. Wettergren describes in his article.

IN THE HEART of Småland, in "darkest" Sweden, where the sombre forests extend for many miles, and the stony ground gives scant harvests, there we find a group of factories which send out into the world products the lightest and brightest that human fancy and human skill can create. The art of making glass was born almost five thousand years ago in the hot sand under the Egyptian sun and was then cultivated only as a luxury for the Pharaohs; now it flourishes not far from the North Pole, in barren Småland, and gives pleasure to rich and poor alike.

While the recent development of the Swedish glass industry dates back only eight years, it rests of course on a tradition of more venerable standing. Thus, our most famous old glass factory was founded at Kungsholmen, Stockholm, in 1686, and was operative for a hundred and thirty years; and the oldest of our existing plants, Kosta in Småland, was founded in 1741—which entitles it in the near future to a bicentenary celebration such as our oldest porcelain factory has seen. As one would expect, it is the high technical standards in the manufacturing processes of Kosta which have laid a firm foundation for the artistic development both there and



THE FORTY INCH CUP PRESENTED BY SWEDISH CITIES TO THE NEW TOWN HALL IN STOCKHOLM. DESIGNED BY BRANZELL AND TÖRNEMAN, KRISTALLGLASBRUKEN



CUP PRESENTED AS WEDDING GIFT FROM KING GUSTAF TO THE CROWN PRINCE OF JAPAN. DESIGNED BY HALD, ORREFORS

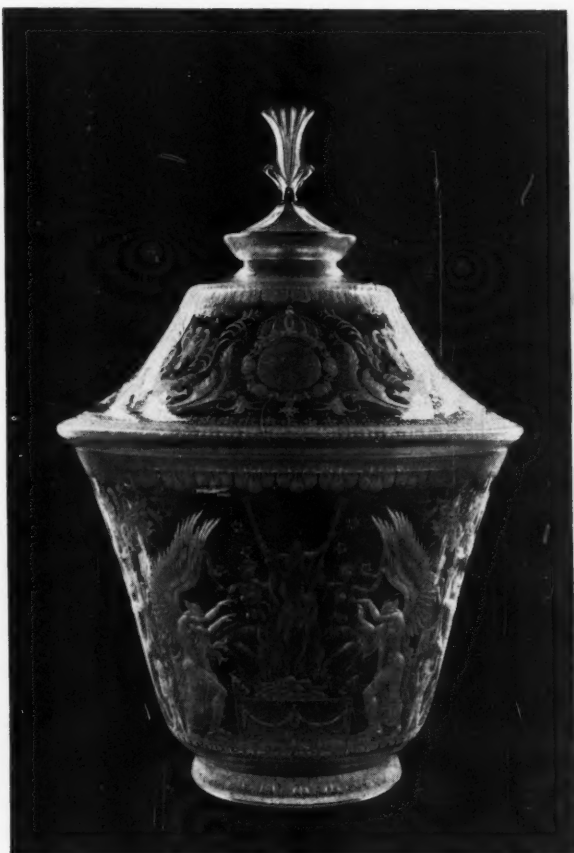
elsewhere; for it is Kosta which has furnished for other plants those excellent craftsmen who have achieved the purely artistic designs characterizing modern Swedish glassware.

These artistic designs have found their most notable expression at a small glass plant which several years ago confined itself to the manufacture of soda water and ink bottles. The name of the plant is Orrefors, and in token of the deep woods which surround the factories, there is an *orre*, or wood cock, in its coat-of-arms. About 1915 a definite change took place: Consul John Ekman of Gothenburg, the new owner, mapped out the work of the plant along new lines. By enlisting the best working

forces—technical experts, ingenious artists, and skillful workmen—he changed the unassuming factory for small glassware in a short time to what is undoubtedly Sweden's foremost industrial art plant. The two artists who have put their personal stamp on the glass of Orrefors are by profession painters; they had made a name for themselves in their field before they came to the task of refining Swedish glassware—a task to which they have given heart and soul. Simon Gate and Edward Hald, the two artists, have one thing in common: a prolific and seemingly indefatigable imagination, which in Gate is combined with a stronger sense of style, and in Hald with a more liberal inventive genius of a thoroughly modern nature.

The first samples of the workmanship of these two artists were of a purely artistic nature; that is to say, without any direct practical result. They concerned a new method of creating glass. Because of the glowing color combinations which resulted from this method, the glass was called *grail glass*—after the glimmering ruby chalice of the

mediaeval legend. With its many deep colors and its free decoration, the heavy material at first seemed only a variation of the famous glass which was launched at the end of the nineteenth century by Gallè and Daum in France. Actually, however, the difference is radical: the artistic work on the French production began with the etching and engraving of the cooled glass, whereas the grail glass is ready when it leaves the glassblower's pipe. The method is simple enough, but the artistic effect depends on the feeling for esthetic possibilities hidden in the embryo itself, that glass cylinder in different layers of color, into which the much concentrated design has been etched through one or more layers.



URN PRESENTED TO SIR ERIC DRUMMOND BY THE SWEDISH GOVERNMENT. DESIGNED BY GATE, AND EXECUTED AT ORREFORS

It is extremely fascinating to follow the development of this rudiment to its perfected form. Fastened to the glassblower's pipe, it is heated in the furnace and comes out like a big white drop, which swells, filled with the air which the glassblower blows into it. While he lets it rotate, he forms it with the most primitive of tools, the wooden rod, tongs, and shears, the same that were used in Tyre thousands of years ago and later portrayed on wood cuts of the Renaissance.

Meanwhile the decoration is extended over the bubble of glass or concentrated where the tongs are applied to the form. The masses of ornament seem to float about on the surface in a lawless fashion: they wind about one another, here a form is drawn out to the grotesque, there one is pressed together. In fact, one can only get an inkling of the designs on this sticky substance as long as the object in question is glowing with colors—colors which grow darker and



"THE HUNT," DESIGN BY NILSSON NILLE. IN THE NATIONAL MUSEUM

darker during the constant rotation. And one cannot judge of the color effects until the object has been in the furnace several hours, long enough so that it can be lifted out to an ordinary temperature. But what has then been accomplished with the formless rudiment can rightly be classed with the work of the ceramic artist as an *art de feu*—an art of fire.

There are many kinds of decoration which are allowed in this way to spread over the glass. Sometimes the ornamentation is quite abstract; then again it resembles seaweed and other delicate grasses waving in semi-transparent water or heavy mist; sometimes it is the human body itself which has been offered to the play of the fire. This decorative art resembles Greek vase painting which has started flowing. It is, however, the color which gives grail glass its most distinctive beauty. Its deep and daring color effects would scarcely be possible in any other material.

In the course of its activity Orrefors has more and more consciously aimed both for the beautiful and the practical, and its specialty has been engraved, rather than grail glass. In making the nude human form one of the principal decorative elements, the artists have built on a fine old tradition. From the ancient cutting of jewels and cameos there developed the sixteenth century Italian decoration of rock crystal plates, which were sometimes mounted in caskets and goblets of precious metal and sometimes left to display their own inherent beauty. From these so-called *intaglios* (rarer than actual cameo-cutting) it was only a short step to similar engraving on glass plates; and once this was done, the art soon spread to ornamental glassware in its various forms. Here it reached a magnificent development,



A DELICATELY-PATTERNED DISH, DESIGNED BY HALD, ORREFORS

especially in the Bohemian and German glass of the baroque and rococo periods. The deep cutting of figures, however, never lost its contact with the intaglios of the late sixteenth century. These were genuine products of the late Renaissance conception of the human form, as it grew up around Michel Angelo. But there is something of plastic art in these modern figures with their bold foreshortening and complicated movements. There is a counterplay of muscular parts whose ground surface attracts the light in different ways according to the inward or outward rounding below the polished exterior. This engraving is best done with a whirling little metal disc, which naturally is most successful in hollowing out round or elliptical members. Hence the feminine form is a natural theme for the engraver. The form is, however, that of a muscular giant woman whose ancestor is Michel Angelo's *Night* in the De Medici Chapel of Florence.

Although the type of figure on the engraved glass rests on an old tradition, the spirit with which the artists have endowed it is entirely modern. It is Gate, especially, who works in the line just described. His compositions of running, chasing, creeping, and dancing figures make a striking procession of women, an endless variation of pictures attached to the most fragile of materials. Sometimes Gate shows almost too great fertility, but when he keeps his creative fancy under control, he can make little masterpieces of graceful and living decorative art.

Gate, who has the more pompous style, has often been charged with commissions demanding a certain splendor, such as honorary gifts and contest prizes. Of these several distinguished examples have gone to foreign parts: the thirty-four-inch ornamental cup presented



AN ELABORATE PATTERN BY HALD, ORREFORS

by the city of Stockholm to the city of Paris, and a similar one presented by the Swedish government to the general secretary of the League of Nations, Sir Eric Drummond. A third piece, designed by Hald, is the cup delivered by a special delegation as a wedding gift from King Gustaf V to the Crown Prince of Japan.

However, Gate and Hald do not use only the human figure and nature as their subjects. Conventional glass decoration has taken new inspiration from them. Naturally this or-

nament is used to best advantage in table glassware, with which Orrefors fills our practical needs much better than with elaborate pieces. In this practical field the form plays a more important rôle than the decoration, and these shapes are developed to greater and greater transparency and lightness, perhaps under the influence of the elegant Venetian art.

A conscious aim toward reform may be seen in the cut crystal glass of which Gate and Hald are the originators. Here it was a question of breaking with the tasteless degeneration dominating cut glass both in Europe and America: namely, that deep cutting in diamonds, stars and facets which became the vogue about 1900 and thereupon developed to more and more extravagance and exaggeration. The principal charm of glass, its light transparency, had here been displaced by a heavy and false splendor just as lacerating to the eyes as to the hands, which are easily hurt on the sharply cut facets.

This exaggeration must, however, not lead to a general condemnation of all cut glass, whose power of refraction cannot be replaced by anything else. Orrefors has gone back to a more aristocratic tradition, the English of the late eighteenth century, which works with shallow square facets making the surface pleasing both to the sight and to the touch. For greater animation this glass has been given a faint violet hue, resembling that often found in ancient glass. Another simple and refined decorative art is the so-called olive cutting. This consists of cutting shallow grooves in the thick crystal—a device which emphasizes the shape, and at the same time seems to multiply

it by refraction of light.

The description up to this time concerns the richly worked wares of highest quality, grail and crystal glass. Orrefors and its daughter factory, Sandvik, have also created forms of cheaper soda glass which fulfill the requirements of good taste and are accessible to those of limited resources. The first samples of this cheap glass were a composition of a cool green and a bright blue, and rather restless in shape. Now they have reached greater purity and simplicity, and are of a warm,



A CHARACTERISTIC DESIGN BY GATE, ORREFORS

smoky color. Both decorative and serviceable glassware have been produced in this golden brown material, but in every case the purpose of the glass has been accentuated by the particular form. Thus the vases open their chalices gently to receive the flower stems; the bell shapes of the drinking glasses bespeak the fine tilt and sip which they offer, different for light champagne and heavy liquors; and likewise the bottles characterize the beverage which they are destined to lodge.

Besides this brown-toned glass there is one of a fascinating deep green. This glass often has a watered surface, since it has been submitted to the special decorative process called *optik*, that is, the glass bubble, still at the heat of fusion, is dipped into a fluted mould, whose marks, after repeated blowing, show only as a light wave on the surface.

It is very evident that the Orrefors productions are by no means lacking in diversity. Of course the plant has its specialties, but these embrace such a wide field as the shimmering, many-hued grail glasses, the rich or playful decoration of the engraved ornamental glass, the elegant simplicity of cut crystal, and the useful tableware either of crystal or cheap soda glass in some color.

The tendencies of which Orrefors is the foremost exponent have also manifested themselves at the large trust of glass plants, *De Svenska Kristallglasbruken*, including two such highly reputed old factories as Kosta and Reijmyre. These cultivate chiefly the purely traditional manufacture founded on older patterns and models.

However, some years ago, probably due to the strong development at Orrefors, they arranged a contest for artists in order to get new ideas both in form and decoration. The results of this contest were exhibited at the Jubilee Exposition at Gothenburg in 1923. They were chiefly crystal glass with engraving from designs by young Swedish artists like Sven Erixon, Arnold Karlström and Nilsson Nille. It is encouraging to note the fresh originality with which these artists work: only very rarely can one trace direct influence from their more experienced brother craftsmen at Orrefors. One may say that these artists have a more free and modern, almost humorous, touch and that they are sparing in decoration, so that the inherent beauty of the glass better comes into its own. In 1917 Kristallglasbruken had a short period of reform activity, during which, with the artist, Edvin Ollers, they created some excellent simple glassware in a green bubbly mass. This glass has now come into use once more, and one of the most magnificent examples of Swedish vitric art is made of it. It is the slender forty-inch cup, crowned by a dolphin, which was presented by Swedish cities to the new Town Hall of Stockholm at its dedication in 1923 and which was designed by the artistic advisers of Kristallglasbruken, Sten Branzell the architect and Axel Törneman the painter.

Modern Swedish glassware has its rightful home in castle as well as in cot, in the galleries of museums as well as on the decked tables of the bourgeois and laboring classes. In this versatility the work of the glass factories merely gives expression to the general trend of modern Swedish industrial art—a trend which can be briefly expressed as follows: co-operation between art and mechanical industry to assure rich and poor the possibility of shaping their environment with taste and culture, in the home and in the office, in the garden and in the churchyard. These tendencies have been promoted consciously only for a decade; and therefore we venture to hope that their traces may become more and more visible for every passing year.

A "SMÖRGÅS" ON A
FLASK



DESIGNED BY HALD,
ORREFORS

Sweden's World Industries

By NABOTH HEDIN

I. *The Lappland Ores*

BY THE LIGHT of a never-setting sun in summer, and in the glow of electric lamps in winter when the sun does not rise above the horizon for several months, the iron miners of Lappland carry on the world's northernmost large scale industry. Though handicapped by the severe climate and the long Arctic night



BORING THROUGH THE SNOW

which lasts from November to February inclusive, they are favored by the fact that instead of burrowing underground, relying on pumps to keep them dry, they are able to work above ground, either in horizontal shafts as at Gellivare, or by simply blasting the ore from mountain tops as at Luossavaara and Kiirunavaara, two parallel ridges of almost solid ore about 750 feet high. How much this favorable location of the ore helps is revealed by the fact that at Kiruna a staff of 1,300 men were able to mine last year about 3,000,000 tons and at Gellivare the output of 1,000 men was 1,000,000 tons, whereas at the Grängesberg mines in central

Sweden, operated by the same company, approximately the same number of workers brought up from underground only about 600,000 tons.

Though the existence of iron ore in Lappland has been known for over 200 years, it is only recently that it has been possible to make use of it on an extensive scale. Three modern inventions were required to unlock this nature's storehouse in the frozen North, the "Thomas process" for de-phosphorating the iron, the railroad to carry the ore to the coast, and hydro-electric power for drilling and crushing it, and for running the ore trains. All three of these things are now available, and last year the shipments reached such a record figure that they supplied close to one half of the iron ore sold on the open international market. In the Ruhr district, for instance, about 60 per



WHEN THE LAMPS ARE LIT AT KIIRUNAVAARA

cent of the ore used came from the mountains of Swedish Lappland.

Apart from the ores of Lake Superior and the minette ores of French Lorraine, the Lappland deposits are the biggest stocks of ore now mined anywhere in the world, being estimated at from one and a half billion to two billion tons, though, as a matter of fact, no borings yet made have been able to penetrate their full extent. Containing from 60 to 70 per cent of iron, they are also the richest of those mentioned. Moreover, the ore mined in the Lake Superior and Lorraine regions is either sold near by or used for domestic purposes, and its importance to the world market is therefore negligible. In Lappland there are no iron works worth mentioning, and the bulk of the ore is shipped abroad, either through the eastern Swedish port of Lulea on the Gulf of Bothnia, when this is open, which is about six months of the year, or westward through the Norwegian port of Narvik, which thanks to the Gulf Stream is never ice-locked though far north of the Arctic Circle.

In historical records the great ore deposits of Gellivare, Kiirunavaara and Luossavaara were mentioned in the beginning of the eighteenth century, but in all probability they were discovered during the century before. Ore was mined at Gellivare at least as early as 1736, when for its utilization iron works were built at several places nearer the coast. Later on, 1797-1808, a determined effort was made to colonize this section of the country and to develop a northern iron industry, but though roads were built, many settlements founded, and

manufacturing plants started, all was in vain. The chief obstacle was the difficulty of transporting the ore to the coast, reindeer power, practically the only available, being of course inadequate. Another reason for the failure was probably the high percentage of phosphorus in the ore, whereas now modern mining methods make it possible to supply Lappland ores containing any degree of phosphorus desired.

It was in 1878 that two British mining engineers, Sidney G. Thomas and Percy C. Gilchrist, discovered their new process of taking the phosphorus out of the pig iron when making steel, and instead of being an undesirable impurity the chemical became a valuable by-product as an artificial fertilizer. This process at once made the Lappland ores the equivalent of gold, and made the construction of a railroad imperative. The part of the road which is in Swedish territory was built by the Swedish state, that on the western side of the boundary by the Norwegian government. In November 1892 the entire line from coast to coast, 298 miles long, was opened for traffic, and before the end of the year ore trains were rolling on their way to Narvik.

The next step was the electrification of the entire line, as well as the supply of abundant electrical power for the mining operations and the lighting. In addition to its ores Lappland is blessed with abundant water power, and in connection with the electrification of the railway line the Swedish Government erected its big hydro-electric station at Porjus, about thirty miles southwest of Gellivare, and under its new traction the entire railroad line from Lulea to Narvik was opened for traffic in 1915, the first big railway in Europe to be run by electricity, and still the most northerly in the entire world. Independently of coal strikes and regardless of light or temperature the mining and shipment of the Lappland ores proceed continuously, and though the mercury at times goes down to 20 degrees centigrade, the actual cold is not a serious inconvenience. Occasionally both the mining and the transport of the ore to the sea are stopped by severe snow storms. Being worked in the open, the ore beds get covered, but in a day or so they are cleared, and such snow-falls occur only a few times each season. This winter a blizzard blocked the railroad trains near the border as early as October, but that is exceptional. At Gellivare the mining is done under cover, the ore being stored in horizontal passages until required for shipment.

At Luossavaara the entire ore mountain is owned by the Swedish Government, but under an agreement with the Grängesberg Company, which operates the Gellivare and Kiirunavaara mines as half owner on a royalty basis, no ore from this ridge is to be shipped abroad until after 1937, when the Government also has the right to purchase the other half of the operating company's stock, or to share

half of the total profits. Along the lake, Luossajärvi, which separates the two ore ridges, runs the electric railroad and the gigantic extent of the body of ore at Kiirunavaara may be illustrated by the fact that at one end a double gauge railway tunnel has been driven about a mile and a half through it and that the core taken out consisted almost entirely of ore. At the mouth of this tunnel the railroad cars are loaded from overhead chutes into which the electrically crushed ore is dumped 300 feet. To load a car takes 45 seconds, and since it is placed on a scale, a whistle blows and a light flashes when it is full. At Narvik the cars are dumped directly into the holds of steamers or motor freighters for export to the four corners of the earth.

"Swedish Charles—Unconquered Lord of Pleasure and of Pain"

By SAMUEL JOHNSON

ON what foundation stands the warrior's pride,
How just his hopes, let Swedish CHARLES decide;
A frame of adamant, a soul of fire,
No dangers fright him, and no labors tire;
O'er love, o'er fear, extends his wide domain,
Unconquer'd lord of pleasure and of pain;
No joys to him pacific sceptres yield,
War sounds the trump, he rushes to the field;
Behold surrounding kings their pow'rs combine,
And one capitulate, and one resign;
Peace courts his hand, but spreads her charms in vain;
'Think nothing gain'd', he cries, 'till nought remain,
On Moscow's walls till Gothic standards fly,
And all be mine beneath the polar sky.'
The march begins in military state,
And nations on his eye suspended wait;
Stern famine guards the solitary coast,
And Winter barricades the realms of Frost;
He comes, nor want nor cold his course delay;—
Hide, blushing Glory, hide Pultowa's day;
The vanquish'd hero leaves his broken bands,
And shows his miseries in distant lands;
Condemn'd a needy suppliant to wait,
While ladies interpose, and slaves debate.
But did not Chance at length the error mend?
Did no subverted empire mark his end?
Did rival monarchs give the fatal wound?
Or hostile millions press him to the ground?
His fall was destin'd to a barren strand,
A petty fortress, and a dubious hand;
He left the name at which the world grew pale,
To point a moral, or adorn a tale,

The Career of Charles XII

A National Film Drama

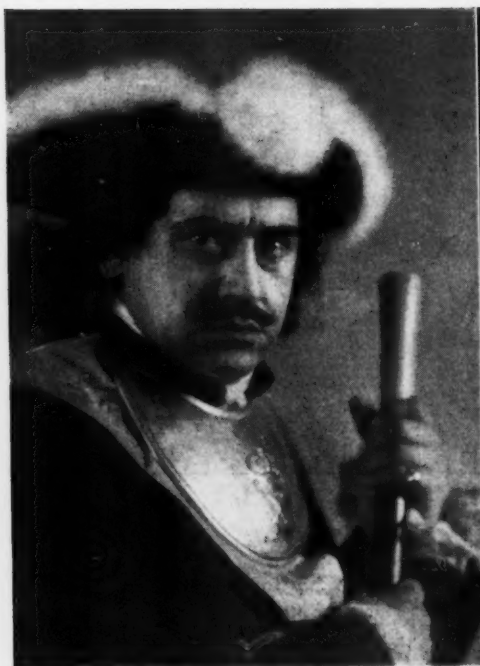


CHARLES XII—GÖSTA EKMAN

The picturesque career of Charles XII lends itself admirably to the requirements of the moving picture. The film drama written by Hjalmar Bergman and staged by John Brunius was one of the sensations of Stockholm last season and was shown for months to capacity audiences. To say that it in no way desecrated the ideal cherished by the Swedes is the highest praise that could be given this attempt to embody old romance in a new form of art.



PRINCE CHARLES AT THE DEATH BED OF HIS FATHER, CHARLES XI



TSAR PETER THE GREAT—
NICOLAI SEVERSKY



AURORA KÖNIGSMARK—
PAULINE BRUNIUS



A BEAR HUNT INTERRUPTED BY TIDINGS OF WAR



VICTORIOUS BANNERS AT NARVA



A ROMANCE OF THE KING'S CAMP



THE KING FIGHTING HIS WAY OUT AT BENDER

Current Events

U. S. A.

¶ In the address delivered before the New York Chamber of Commerce, at a dinner in the Waldorf-Astoria, President Coolidge declared that the administration would do all in its power to aid legitimate business enterprises. However, he added that Business and Government should each be "sovereign in its own sphere." ¶ The President nevertheless warned against privileges that were inimical to the public weal. Loaning money to nations which would use such loans for the purchase of arms he considered ill advised. ¶ Speaking of the World Court, President Coolidge declared that with the enormous and steadily growing interests of the United States abroad he felt there were constantly increasing reasons for this country to signify its adherence to the permanent Court of International Justice. ¶ Further evidence of American inclination toward joining the World Court was furnished by George W. Wickersham and General John F. O'Ryan who spoke before 200 members of the Lawyers' Club. Mr. Wickersham brought out that the opposition to the World Court in the Senate was diminishing gradually. ¶ The loss of the British submarine M-1 soon after the sinking of the American submarine S-51, both with a heavy toll of lives, caused discussion as to the possible abolition of the undersea craft for purposes of war. Senator Borah was of the opinion that the ban on submarines should be widened to end war itself. With Senator Swanson he endorsed the public agitation in England for suppressing submarines. ¶ Political issues are turning on the Democratic attempt to make the tariff a foreign debt question. Representative Cordell Hull, of Tennessee, furnished the

party with some political ammunition by stating that the American Debt Commission was obliged to cancel a large part of the debts due the United States from Europe because of the high tariff. As respects Mr. Hull's statement it is a fact that America has canceled about 75 per cent of the Italian debt, about 55 per cent of the Belgian debt, and about 24 per cent of the British debt. ¶ Preparatory to being put into shape for presentation to Congress, the 1925 Tax Revision Bill received unofficial approval from the House and Ways and Means Committee, showing a total tax cut of \$336,236,000. ¶ For the purpose of meeting the serious crime wave, constantly on the increase in the United States, the National Crime Commission, under the chairmanship of F. Trubee Davison, organized into an executive committee which is to give close study to the causes for the growing criminal element in this country. The first task of the committee will be to assemble statistics from all parts of the United States. One of the important matters before the committee is the question of how many offenders are let out on bail and how many jump bail bonds. ¶ In line with the above efforts to reduce crime, the Society for the Prevention of Crime announced that it would award a prize of \$2,500 for a paper submitting the best program for reducing crime in New York City, where it is rampant.

¶ Theatre-goers of a generation ago recall with the passing of Clara Morris the art of an actress which had manifold ramifications, and will leave its imprint on legitimate play acting. At a benefit performance given for her in 1909, Clara Morris acted the sleep-walking scene from *Macbeth*.

Sweden

¶ The Crown Prince and Crown Princess of Sweden have accepted an invitation from the John Ericsson Memorial Committee to be present at the unveiling of the John Ericsson monument in Washington and will leave Sweden in the middle of May. This will be Crown Prince Gustaf Adolf's first visit to the United States. ¶ All the institutions which are charged with the duty of awarding the Nobel prizes, with one exception, have agreed not to bestow any prizes this year. The exception is the Academy of Sciences which has given the physics prize to Professor Manne Siegbahn, as told in another part of this issue. The economical policy pursued by the awarding institutions has been officially attributed to lack of suitable candidates. This has roused a great deal of protest, especially with regard to the prize for literature. The name of Sigrid Undset has been quite insistently mentioned, and as usual the name of Thomas Hardy has been brought up with the question why this aged giant in English literature is year after year passed over. ¶ It is generally supposed that the real reason for withholding the prizes is the desire of the Nobel Institute to register in this manner a protest against the taxation policy of the government. The resources of the Nobel Institute have always been taxed, and with the present system of progressive taxation the amount has grown until it now is about half a million kronor annually. As a result the prizes have had to be reduced so that they no longer have the character of a substantial aid to the recipient, which was the original intention of the donor. A petition for relief from taxation is to be presented to the coming Riksdag. ¶ The great Swedish mining combination which, with the consent of

the state, is working the mines of Grängesberg as well as those of Kiruna and Gällivara in Lappland has for a long time been a member of the Employers' Association but has recently left the organization because of a disagreement. The three great mining companies granted the demands of their laborers in spite of the fact that the latter were guilty of breaking their contract. This breach of discipline will cost them, in fines to the Employers' Association not less than 600,000 kronor. ¶ A number of contracts between employers and trade unions expire at the beginning of the New Year, but fortunately the greater number, affecting about 165,000 workmen, were renewed without conflicts, and only a smaller part, affecting about 25,000 men, remained unsettled at the beginning of December. It seems, therefore, that the country is to be spared the numerous conflicts which have in the past paralyzed many Swedish industries and handicapped them in the world competition. ¶ More than one hundred Swedish exhibitors took part in the Exposition for Modern Decorative Arts in Paris last summer. The prizes were awarded by an international jury, and Sweden received a greater number than fell to the lot of any other nation. A total of 35 grand prix, 35 honor diplomas, 46 gold medals, 13 bronze medals, and 13 honorable mentions testifies to the high esteem in which Swedish handicraft and art industry are held abroad. The average number of grand prix in proportion to the number of exhibitors was 7 or 8 per cent, but in the case of Sweden it was 17 per cent. ¶ The poet Bo Bergman has been elected a member of the Swedish Academy in place of the late Professor Adolf Norén.

Norway

¶ Prime Minister J. L. Mowinckel has enhanced his reputation by the brilliant way in which he represented Norway in the 6th Assembly of the League of Nations and especially by his chairmanship of the 5th Commission of the Assembly. Speaking at a political meeting at Oslo, October 26, Mr. Mowinckel proclaimed the League to be a living reality. He did not regret the failure of the Geneva protocol, he said. It tried to do too much. He thought the position taken up by the British Government was stronger and more calculated to secure the peace of the world. ¶ The leading court official in Norway, the Master of the Household, *Hofchef* F. W. Rustad, has decided to retire at the end of the year. As his successor the King has appointed J. Knagenhjelm, the present Second Court Marshal, who has been attached to the Court since 1905. The Norwegian court is probably the most democratic in the world, containing only three high officials, one acting aide-de-camp, and three ladies in waiting. ¶ The municipal elections in the country districts, which took place in the latter half of October showed that the bourgeois parties are maintaining their old position. The Moscow Communists suffered a crushing defeat, being completely wiped out in nearly all the bigger municipalities. An amusing and unexpectedly successful practical joke was organized by some young people in the small village Utsire in western Norway. They privately circulated a list of candidates, containing the names of 11 women and only one man, most of the women candidates being wives of members of the old municipal council. The amazing thing happened that this list obtained a majority, and Utsire now has a municipal council predominantly femi-

nine. The 11 women councillors have never taken any part in politics before and were, of course, quite unaware of their candidature. One of them is the wife of the old mayor of the village. Efforts have been made to have the election quashed, but competent authorities have come to the result that the women are legally elected for three years. ¶ Norsk Hydro, the largest water power company in Norway, has had an excellent year, paying a dividend of 17 per cent for the recently concluded financial year. The General Director of the company, Harald Bjerke, is retiring at the beginning of the new year owing to his advanced age and will be replaced by Axel Aubert. ¶ It has caused some resentment in Norway that Roald Amundsen's companion in the North Pole expedition, Lieutenant Riiser Larsen, was obliged to break off his lecture trip in Germany owing to the hostile propaganda of German nationalists. In some towns the nationalist press even went to the length of proclaiming it high treason to attend the Norwegian aviator's lectures. The attitude of the nationalists comes in for some very sharp comment in the leading Norwegian newspapers. ¶ On November 5 Nordmandsforbundet arranged a lunch at the Victoria hotel to welcome the representatives of the Foundation, Mr. Henry G. Leach with Mrs. Leach, and the Secretary. Among those present were Prime Minister Mowinckel and Mrs. Mowinckel; the American minister to Norway, Mr. Laurits S. Swenson; the minister of Social Affairs, Mr. Lars Oftedal; and Mr. Johan Bojer. Speeches were made by the president of Nordmandsforbundet, Mr. C. J. Hambro, and by the president of Norge-Amerika-Fondet, Mr. J. Hougen. Mr. Leach responded on behalf of the American guests.

Denmark

¶ The Locarno agreement of the powers has had the effect in Denmark that the proposal of disarmament advanced by the minister of defense, L. Rasmussen, is not to come before the Rigsdag at the present session. The minister declared in the Folketing that he felt it was best to postpone the presentation of his proposal until all the nations associated with the Locarno pact had ratified it. ¶ The unemployment situation in Copenhagen has come before the Danish Parliament, where Premier Stauning in his capacity also of Minister of Economics, proposes that certain regulations be made into law whereby control can be had over the books of business concerns to prevent unjust prices from being imposed upon the public. ¶ Should this proposition go through, price regulation, like that in effect during the World War, would again be established in Denmark. It is especially the dealers in food products who are referred to by Premier Stauning as needing investigation. ¶ After Foreign Minister Moltke's speech in the Folketing with regard to the need for a treaty of arbitration between Denmark and Germany, leading German newspapers declared that nothing was more desired by Germany, especially since the frontier question had been disposed off by Germany's opponents. As the Danish minority in South Slesvig is still complaining of unfair treatment at the hands of German officialdom, there is great hope in Denmark that an arbitration treaty between the two countries would be of beneficial effect on both sides of the southern frontier. ¶ The commission appointed to investigate the various Government bureaus with the view of introducing regulations that should lead to saving and expedite work has reported that in a number of instances duplica-

tions were found which not only increased expenses, but in fact interfered with the execution of work. In the ministry of finance, for instance, the commission said, the department of pensions did not need to function separately. ¶ After all that has been said and written about the stabilization of the krone, the committee dealing with that intricate financial problem has not yet been able to arrive at a full solution. The crux of the matter is that the political division has so far made it impossible for an agreement to be reached, and in addition, the National Bank found that the industrial interests, together with the present number of unemployed, makes the situation more intricate than ever. ¶ The only thing accomplished so far by the *valuta* commission is an agreement that the minimum rate for the krone shall be 90 öre. In order to do this the \$40,000,000 American loan is to be applied to the necessary minimum adjustment. ¶ Various mishaps on the flying route between Warnemünde and Copenhagen have led to the abolishment of passengers being taken on the flights at night. The accident to the Junker hydroplane narrowly avoided loss of life, and the Danish air transport company, which attends to the Danish end of the flying route, has decided that the experiment of night flying is impracticable. ¶ On their return from the United States, the Danish delegates to the Interparliamentary Congress, held in Washington, expressed themselves delighted with what they had experienced there. Halfdan Henriksen, member of the Danish Folketing and spokesman for the returned delegation, said that if there were to be any criticism of the Congress it was this that the questions discussed were entirely too many.

The American-Scandinavian Foundation

For better intellectual relations between the American and Scandinavian peoples, by means of an exchange of students, publications, and a Bureau of Information—

Officers: President, Hamilton Holt; Vice presidents, John G. Bergquist, John A. Gade and C. S. Peterson; Treasurer, H. Esk. Möller; Secretary, James Creese; Literary Secretary, Hanna Astrup Larsen; Counsel, Henry E. Almberg; Auditors, David Elder & Co.

Government Advisory Committees: Danish—A. P. Weis, Chief of the Department of the Ministry of Education, Chairman; Norwegian—K. J. Hougen, Chief of the Department of Church and Education, Chairman. The Swedish Government is represented in the Swedish American Foundation (below).

Co-operating Bodies: Sweden—Sverige-Amerika Stiftelsen, Regeringsgatan 27-29, Stockholm, Svante Arrhenius, President; Ira Nelson Morris, Honorary President; J. P. Seeburg, Honorary Vice-President; Eva Fröberg, Secretary; Denmark—Danmarks Amerikanske Selskab, M. I. T. C. Clan, President; N. Feilberg, Secretary, Vestre Boulevard 18, Copenhagen; Norway—Norge-Amerika Fondet, Lille Strandgade 1, Oslo, K. J. Hougen, Chairman; Arne Kildal, Secretary.

Meeting of the Trustees

The Trustees of the American-Scandinavian Foundation met in New York, November 7. The president, Mr. Hamilton Holt, presided.

A cable was received from the Secretary who has been visiting the Scandinavian countries. Mr. Creese reported that several pledges for renewal of fellowships had been secured.

A Wedding at Uppsala

The marriage of the Secretary of the Foundation, Mr. James Creese, to Miss Margaret Morton of Philadelphia was celebrated in Uppsala, Sweden, on November 16. The ceremony took place in Trefaldighetskyrkan, the oldest and quaintest church of the city, situated near the cathedral. The archbishop officiated, and he with Mrs. Soderblom invited a group of friends for a wedding breakfast in the palace. Miss Fröberg, secretary of the Sverige-Amerika-Stiftelse, writes to the Editor of the REVIEW: "The bride wore a gold crown from the cathedral. After the ceremony another reception took place in the palace of the archbishop, where tea was served. In the middle of the tea-table throned a *krokan*, a gorgeous cake made of almond and sugar and always quite as necessary to a Swedish wedding as the bride herself."

Professor Hovgaard Advisor

In the investigation regarding the loss of the airship Shenandoah Professor William Hovgaard has been acting as technical advisor to the judge advocate in the court of inquiry.

The New York Chapter

The Monthly Club Nights inaugurated in March, 1924, have proved an increasingly attractive feature of the social activities of the New York Chapter. The gatherings of the present season are being held in the Hotel Plaza in larger and more attractive rooms than those of former years. At these pleasant evenings Associates have the opportunity of meeting distinguished Scandinavians, both visitors from abroad and those residing within our borders. The ladies of the Social Committee act as hostesses, there is an opportunity for dancing, and a light supper is served.

The guests of honor at the club night on November 27 were the Danish artist Professor Oscar Matthiesen, who has exhibited in Brooklyn, and Mrs. Matthiesen. Other guests were Miss Eva Le Gallienne, who has been playing in *The Master Builder*; the singer Mrs. Ellen de Sadler; Director H. Bloch-Jesperesen, and the pianist Mr. Jacques Jolas, who was kind enough to play several numbers.

Historical Society, the Wisconsin State Historical Society, St. Olaf and Luther Colleges, it was recommended that these institutions continue to serve as such repositories.

The Association further wishes to preserve historical relics of the pioneers and decided to aid the museum at Luther College to broaden its scope and be known as the Norwegian-American Historical Museum.

It was voted to aid and encourage the writing of history and other forms of literature, by issuing Monographs and other works on Norwegian-American history, literature, art, and culture, and to publish a periodical devoted to this field as soon as the financial resources warranted it.

A permanent endowment fund is also a part of the organization's program, and this fund received a gift of \$1,000 from the treasurer, O. M. Oleson, at a meeting of the board of directors in Chicago on November fourth.

Membership dues are \$2.00 for Associates, \$10.00 for Sustaining Associates, and \$100 for life members.

A Scandinavian Chair at the University of Chicago

The University of Chicago has recently broken ground for the new Wieboldt Hall of Germanic Literature, for which Mr. W. A. Wieboldt of Chicago donated \$500,000 and at the ceremony which marked the occasion Mr. Charles S. Peterson was one of those who delivered an address, his subject being "A Citizen's View of the University." A Committee from the Affiliated Germanic Group of Chicago is co-operating with the University, and leading representatives of the four Scandinavian countries have their places on this committee, a part of whose program is the establishing of a chair in the Scandinavian languages in the new building.

The Nobel Prizes

For the first time since they were first awarded twenty-four years ago, all five of the Nobel prizes for 1925 were withheld. The prize in physics awarded late in 1925 to Professor Manne Siegbahn of the University of Upsala was for 1924. It was given in recognition of his important discoveries in the X-Ray spectra of elementary substances.

The Great Motor Ship Gripsholm

The arrival in New York of the Swedish American Line's Motor Ship Gripsholm marks a new departure in transatlantic travel that is being watched with the keenest interest by all concerned in the most advanced methods of traffic for both passengers and freight.

The Gripsholm is not only the biggest ship that ever carried the Swedish flag in any sea, but it is also a novelty in that it is being propelled entirely by internal combustion motors and without the use of steam in any form.

Completed at the yards of Armstrong-Whitworth & Co., at Newcastle-on-Tyne, the Gripsholm is one of the best equipped ships in the North Atlantic service. It is of 23,500 tons displacement and a gross tonnage of 17,000 tons and it has six passenger decks. It has every modern convenience known to ocean travel and in addition to a regal suite, cabins de luxe and the finest possible drawing, music and writing rooms, has a gymnasium and salt water swimming pool. The Gripsholm has accommodations for 233 first class, 382 second cabin, and 1,002 third cabin passengers.

Needless to say that the mechanical equipment of the Gripsholm is perfection itself. The Diesel engines are of special construction and were built by Burmeister & Wain of Copenhagen.